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## BEAUTIFUL WOMEN.

ONE MAY BECOME SUCH BY TRAINING, SAYS MILLE. PILAR-MORIN.

The Homely Woman Has the Capabilities In Herself—How the Art of Pantomime May Be Employed as an Element in a Social Education.

A homely woman is sadly handicapped, and yet I have seen many such develop into very pretty creatures through proper training. Pantomime in its present perfection is much more than an ordinary theatrical accomplishment. It is one of the subtlest of arts, to which are brought a quick sympathy, an apprehension and an adaptability as quick as thought itself. In Europe it is not uncommon thing for women of high social position to study the art as a part of their polite education. It gives polish, poise and symmetry. It broadens, expands and at the same time softens a personality. It makes continual harmony, running from inflection to inflection with perfect rhythm. Its golden secret is in curves, to which the body gives expression.

My scheme of training for any one desirous of following it would be to begin first with the arms and legs. Endeavor to walk with the body well balanced and supple, turning slowly first with the left foot forward, and then the right should come in for much practice. This may seem a very simple matter, but feet that are uneducated often have a habit of throwing their owners in awkward positions.

The greatest difficulty in the training of the hands lies in the fingers. They should be able to move entirely independent of one another. And this is not easy of accomplishment. Fingers of the ordinary person are so joined, but once under control are capable of a variety of shadings that are important in a complete picture.

There is just as much coquetry in a hand as there is in a face, and it is much more telling, because it is human. The day may yet come when my lady can flash the music and sentiment of De Masetti from her finger tips, such a device is not a business matter, but a certain sentiment, for I am the creature of the author whose work I delineate.

I have sometimes given 15 hours a day to practice to the hands alone. Especially when cold attacks the muscles of the wrist this is made absolutely necessary. Of course to a person in private life this would not be essential. To the artist it is different.

With the adaptability of the hands and arms comes the training of the body in general of action. It may be of interest to know that it is contrary to a fixed rule—and an excellent one, too—to cross the body with either of the arms. It has been done in some rare cases, but the action is calculated to make a scene as the eyes are directed to the most important feature—the face. Of what depth and variety of expression the eyes are capable poets have sung for ages, and everyday life furnishes us with numberless examples. They are the changeful jewels of womanhood, that tell the truth of her being—and quite frequently, too, of her hidden life.

There are eyes which, though they are jewels, do not often sparkle, and which tell, if they tell at all, a quite commonplace tale. But the possibilities are there. A friend of mine, who is an enthusiast, once told me that the eyes of fate could be so trained as to melt all its fierceness into the language of poetry. Perhaps!

Practice with the eyes is comparatively easy to one apt at expression, but the eye itself is just as sensitive as the fingers. Anything approaching perfection demands that the eyes should follow the general rule and be able to describe the curve, to which the art owes its contour. I am perhaps a little vague, but the action must be seen to be appreciated.

Any eyes can be trained so as to be capable of all the delicacy of expression possessed by words. And this perfection should judge, is one that all women would desire. I have read of women who had "speaking eyes," and these should not be the particular endowment of a novelist, but indeed should be so natural to all women that the fact would be a foregone conclusion.

Some of these natural "speaking eyes," I imagine, as a result of not being trained, are attributed to their expression, and often what they do say is silly and uninteresting. If many eyes expressed what their owners wanted to say, there would be some odd looking people in the world. And here is where the art of pantomime comes in. It enables one to conceal as well as to reveal. An untrained "speaking eye" is like an untrained tongue, is very often apt to cause trouble.

I have known some artists who have put their faces through exercises for plasticity until the muscles actually ache. The muscles of my face are so pliable that I have suffered severely from neuralgia there. This, however, should not deter any amateur who desires to cultivate expression, speech, condition and ability are only acquired after years of incessant practice, and would be far more than any society woman would need.

If the art of pantomime pure and simple were applied to the parlor, the result might be startling, but I emphatically hold that, modified to such conditions, it is one of the necessities of refinement.

For instance, in a novel technical sense a volume could be written on the art of smiling, and yet that is something so simple and natural that we never give it a thought when we are moved by the spirit of coquetry that is inherent in all women.

Some women smile a heartless, soulless smile merely with the mouth, and there's that of it. The action in every case should be more than a mere showing of the teeth. Next to a woman's eyes her smile is her glory, and it should be well cultivated to mean more than a mere physical expression of an impulse. It should be the impulse itself. It should be an mental state the intelligence of which the person wishes to convey.

It is possible for a woman who has a large mouth and big teeth to smile and look pretty. She must be properly schooled, of course, and have acquired the method of concealing as well as revealing.

I do not speak merely as an enthusiast, but as a person who has laboriously sounded the depths of the art, and I am sincere when I say that I think it will prove the salvation of the homely woman. Let her feel that the sun of promise is hidden in herself, and that beauty, after all, is a mere comparison.—Mille. Pilar-Morin in New York Herald.

A small point for the hostess whose wax candles are a propensity to rapid wasting is that to put them in the chest for fully 24 hours before using will increase their burning time very appreciably. They want to be thoroughly chilled.

## THE BLANK SPACES.

A PROFESSIONAL DECORATOR TELLS HOW TO BEAUTIFY THEM.

Sharp Angles Removed by a Little Drapery. Arranging the Piano So That It Is Ornamental as Well as Useful—The Mantel Is Another Difficulty For the Uninitiated.

Recently the writer asked Miss Lewis, a professional decorator, how she was arranging and decorating tables, mantels, and, more than all, the piano, that indispensable triangle of furniture, so tormenting to the artistically inclined.

"Unless you place your piano with its back to the room the case is hopeless," she said. "This position is not only good from a decorative standpoint, but a performer likes to be shielded by the instrument."

Then she enumerated various graceful ways to cover the polished barons of this musical instrument.

To hang a square of tapestry over the back from a brass rod is exceedingly striking. If possible, let the painted subject relate to music or sentiment and have it sufficiently large to cover the surface of the piano.

If the tapestry is very fine, its surface should be unspotted by additions. Across the top of the piano lay a scarf of liberty silk or another painted panel. The only brio-bras that combines with this drape is a pair of candelabra, the quainter in style the better.

Allegorical stripes, Bagdad tapestry or Persian prints make good backgrounds. The cost is \$1.25 a yard and width 50 inches. With this the foundation many schemes may be carried out.

Bas-relief heads in plaster can be swung on it without injuring the wood of the piano. Medallions of Beethoven, Mozart or Wagner can be purchased for \$1 each. A long panel of cherubs goes well, as a line of delft or Japanese plates.

A low settle has a comfortable resting place underneath this. Either a box seat upholstered in dark, contrasting stuff or one of the \$4.50 green wooden settles, sold to artists, would serve. A number of cushions placed on the seat against the piano add to the coziness and grace of the decoration.

There is a Fifth Avenue house where the table is placed against the draped back of the piano, the polished old silver showing well against the Persian cover. Chinese and Turkish chairs, heavily embroidered, to be found at large dry goods shops, make most artistic drapery. They are laid over the top of the instrument and fall far downward over the back.

A curtain of dark velvet serving underneath as a background adds to the richness. A few fine bits of eastern china or pottery, if one possesses them, serve admirably as ornaments, but in lieu of these a bowl of roses and several small photos framed in gold or silver are all that the age calls for.

Whatever other color your room is made up in, put something rich and full of color on the back piano, excepting, of course, in an elaborate drawing room, upholstered in furs.

A life system of drapery is effective for the mantel wall—that is, for those who do not possess a large mirror, an artistic wall or that abomination, a mantel cabinet. Even with a mirror a background of rich toned stripes or oriental silks is more than pretty. This curtain is hung without fullness from the ceiling molding by hooks.

Far down near the mantel place a mirror or a long bas-relief of plaster, such as the cherubs, the Parthenon frieze or any one of like ilk.

Do not burden the mantel wall with ornaments in pairs. Have individual articles tastefully placed, and you will be as artistic as the Japanese. In the land of the fan only one object of value is brought out at a time and placed for admiration in a private and well-articulated alcove.

If one does not care for the Eastern tones, a background can be supplied of figured burlap. Put on as closely as wall paper, it forms an excellent paper.

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Women in Washington.

Washington is a paradise for women and a purgatory for young women. In no city in America is she so handicapped by the narrowness of her own set. Elsewhere she is sought. Here she has to come down off her pedestal and enter the grand scramble for attention or go without. This is a complete reversal of what she has hitherto been accustomed to that she shocks and pains her sense of what is due her. If there were 50 men to one woman in society, I suppose that the woman could be badly spoiled as she could in the country. The only remedy for a healthy and natural social intercourse is the equalization of the number of men and women in society.

It is a one-sided affair now and is very pernicious in its effect and results in the men being badly spoiled and the women imbalanced or rendered forward and needless to each other.—Washington Post.

Nickel Stair Corners.

One's bad in household economy of time and patience, and one that does not appeal in vain to the appreciation of home aesthetics, is a triangular and concave wedge of nickel, fitting into the corners of the stair steps. These do not tarnish, require no rubbing, except an occasional touch of the dusting cloth, and forever banish that bugbear of busy housemaids, dusty step corners, and in this way the increasing multiplicity of things to be cared for the advent of this bright and cleanly substitute for a daily half hour of vigorous energy is to be hailed by both mistress and maid as no trivial lessener of worry and labor.

May Wright Sewall.

May Wright Sewall, the ex-president of the National Council of Women, is an Indianapolis woman. She was born in Milwaukee when it was a frontier settlement. She is an indefatigable worker, a logical thinker and a writer of considerable ability. She is a member of many organizations and belongs to several European societies.

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## CHILDREN'S COLUMN.

The Affection and sensibility of the elephant are well known. In the memoirs of the actor, Charles Young, is an anecdote which illustrates these characteristics.

Chung, a big elephant, just arrived from India, had been bought by an English manager to exhibit in a children's pantomime. At the first rehearsal, when Chung reached a bridge over a cascade which he was expected to cross, he refused to step upon it, distrustful of its solidity, and not without reason. In vain the angry keeper punished him by pricking him behind the ear with an iron goad. With lowered eyes and pendent ears the enormous animal stood in a pool of blood motionless as a wall.

The captain of the vessel which had brought Chung over came in during the contest between the man and the elephant. He had become fond of the beast and often fed it with dainties. The animal, as soon as it recognized its friend, approached him with a supplicating air, gently took his hand in its trunk and placed it in the bleeding wound, then held the hand up to the captain's eyes. The gesture said as clearly as words, "See how they have made me suffer." Poor Chung appeared so unhappy that every one was touched, even the cruel keeper. To win pardon the man ran out and brought some apples, which he offered to the elephant, but Chung disdainfully threw them away. The captain, who had also felt some pity for Chung, sent Garton, master of the boat, to bring a basket of apples and held it out to Chung. He willingly accepted it, and after eating it calmed his trunk gently round his protector's waist.—Our Dumb Animals.

Mollie and the Lobster.

One morning little Mollie was walking by the sea. When she saw a lobster coming as boldly as could be. "Good morning, little maiden," said he, with manner bland. "Will you give me the greatest pleasure To make you my hand."

Dr. Louise Fliske Bryson, who has long been before the public as an exponent of all that is most progressive in medical science, is the most palatable of women physicians. Her timely articles, which frequently appear in The Medical Record, The New York Medical Journal and The Journal of Mental and Nervous Diseases, of which she is one of the collaborators, are eagerly read by the laity and the medical fraternity alike. To her was given the not inconsiderable honor of being the first woman to give the first lecture on the subject of medicine in 1880. Besides being visiting physician to the Workingman's school, where the most enlightened theories concerning physical care and development prevail, Dr. Bryson is instructor at the New York Postgraduate Medical School and Hospital. She has an inherited gift to her talents, for her family was noted for its scientific and literary attainments. Early in life she comes from a long line of savants and teachers on both sides. Dr. Bryson is a brilliant conversationalist and well known in society. In person she is petite and sprightly, gracious in manner and faultless though quiet in dress. She is a member of the Barnard Club and of numerous scientific associations.—New York Letter.

Let us not confuse the energetic woman with the rushing woman. There is as much difference between energy and push as there is between obstinacy and firmness or between vanity and pride. The world is full of pushing men and women; people who go rushing to their ends, shoving aside or down, anywhere so they are out of the way, any who may interfere with their progress. I do not follow but they are people who are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public entertainment. They are not always disagreeable, but they are not to be trusted. They have much to say to safety, and it would seem that they might therewith be content, but it is their nature to push, push they will. They always have the best room in a boarding house or hotel, the most comfortable section in the sleeper and the best seats in any place of public